# START OF THE NEW THEATRE

OME PROBLEMS REMAINING FOR ITS DIRECTOR TO SOLVE.

The Yexed Question of the Auditorium's Size-Is It Too Bx or Not?-Complaints of the Acoustics The Best Equipped Stage in This Country.

The success or failure of the New Cheatre with reference to its ability to achieve the very excellent purposes which its founders have had in view will not be determined in a day or a weel or a month, perhaps not even in a season venture is now barely launched spon its course. Its first week is but uet now ended and only two of its proted productions have been revealed to the public view. Yet already certain optimists are hailing it as a complete locess, while divers pessimists are de plaring that its failure is absolutely onstrated.

No temperate or judicious person will as yet accept either of these views. The thing is admittedly an experiment, and has been from its inception a big, comlicated, important experiment. Its issue not determined and in the nature of things cannot be determined until the incertainties of first performances and the unaccustomedness of the players have worn off, and it becomes fair to say that productions are being given under conditions as perfect as it is possible to obtain in this new playhouse. When these conditions are attained it will be possible to pass intelligent and final judgment and not until then.

At the same time it seems appropriate o record certain distinct impressions derived from the two productions already such opposite extremes of drama as the New Theatre is likely to be concerned with in the future. One thing has already een well proven and that is that the echnical facilities of the stage-its width no equals in any playhouse in this country. of big stage crowds in plays of pageantry requires big pictorial effects. The scenery "Antony and Cleopatra," designed by not only opulent and lovely but atmospheric to an unusual degree, while the ostumes were in perfect key with the conery, and the appointments in general b wond cavil.

From the exhibition of histrionic talent iready made, it further becomes clear that the theatre possesses the nucleus of a company that before long will be so constituted as to be equal to any reasonable demands that may be made upon it. Miss Marlowe and Mr. Sothern, it is true, but, and this is not to be interpreted to their discredit, this may not be an unmixed evil. Both these players have stars so long that they will never be to be anything else. The New Theatre, however, is no place for stars. Its principles are fundamentally at variwith the whole star system. It is notorious that the most vicious thing bout the star system is that it sacrifices general effect to the glory of the indi-vidual player. But excellence of general Sothern has ever done. It is perfectly true that if the director

of the New Theatre had looked elsewhere o find players capable of impersonating two chief parts in "Antony and Cleopatra" he would have looked in vainat all events in this country. He could not have found them. But the answer to this, so far as the future of this institution is ed, is that one of the fairest possidiffice of the New Theatre is that it may to be the greatest school of acting America-a country where such a school sadly needed. It hopes in fact to delop, train or discover big actors for its own big needs. Its very first performance indicated to some observers that its possibilities in this line are great, for a good many persons present at the of that occasion, in the part of Antony.

These are all fair prospects, and it is

easant thing to think about them and a ongenial task to point them out. There s, however, one side of this great and praiseworthy undertaking that is quite as important but not quite so agreeable a subject of discussion. That is the size of the theatre and its acoustics. The plest things may be said upon the stage and if you cannot hear them they are quite futile. The most delicate and sugestive acting may be done, but if you ennot see it it is all to no purpose. At the ret performances of both "Antony and Cleopatra" and "The Cottage in the Air," the one a big, broad, wide sweeping tragedy full of declamatory poetry, the other a dainty, quiet, fanciful modern comedy, there were many persons who complained of difficulty both in hearing and seeing, though the complaint, oddly enough, were less in the case of the modern than in the case of the classic play. Due allowance must be made of course

for the difficulties attending the first performances of a play that has not been tried out on the road. And doubtless means will be found to improve the auditory qualities of the auditorium. But it still remains clear that the directors of the New Theatre here face a serious problem. It is a problem whose gravity cannot be disputed. It is a problem that must be solved if the chief purposes of the New Theatre are not to be altogether and calamitously defeated.

The size of the New Theatre has been from the very inception of the enterprise a vexed and much debated subject. Some two years and a half ago its importance was pointed out in public print by John Corbin, who has since become attached to the direction of this institution. At that time Mr. Corbin, after stating the proposed dimensions and repactiv of the auditorium, made this

"The dangers of such great size are mu\_ifest in the Metropolitan Opera House. Just as the more subtle and intimate operas are there swallowed up in space. here the finer phases of literary and histrionic art are likely to be lost-and orties are not perfect. In any case there will be a constant temptation for the actor to exaggerate his style, a feat which only the most accomplished technician can accomplish without grave loss of subtlety and truth and especially in the comedy of manners, which is perhaps the highest form of comedy and certainly the most modern."

At a later period Mr. Corbin, while expressing the view that the auditorium was are certain to be if the acoustic prop-

tion was not vital and that "we have all exaggerated the misfortune of the size of the New Theatre." His estimate at that time of the seating capacity was that for drama it would be 1,650 and for opera 2,300. Comparison with other local theatres is to the point. The capacity of the Enickerbocker is 1,283, of the New Am-sterdam 1,675; of the Academy of Music, where once grand opera reigned, as its name implies 2,500; of the Hudson Thea

It will be recalled that it was the size of the New Theatre's auditorium which displeased Granville Barker when there was some talk of his becoming the director of the New Theatre

"The building itself, I fear," he said. would be enough to make the undertaking impracticable for me. I think that the very size of the structure now planned and under way would foil the purpose of the undertaking. The building is far too big-so big that to fill it with reasonably large audiences the appeal must be made to include all the particular course suitable for classic spectacular offerings, but plays of this kind are only to represent in any degree all that is best, all that is most characteristic of the modern dramatic movement, upon a system removed from the throttling of commercial speculation."

You can do tragedy in a comedy theatre, but you cannot do comedy in tragedy theatre," was Mr. William

Archer's reported comment But after all this prebuilding predic tions are not to the point now, except as furnishing some light upon present made-productions fairly representing conditions. The New Theatre is built and in full operation. The question now asked and soon to be decided is:

it be able to fulfil its purposes?" It would be idle to declare that its opening performances have been entirely ts depth, its accessory equipment-have satisfactory or that they settle this vital question in the affirmative, just as it They are so opulent as to give rise to would be idle to deny that their failure asant expectations as to the handling to settle it seems thus far to be due partly to a doubt as to whether it will be possible and pomp and lavish and picturesque for future audiences to see and hear enery, effects of distance and space well. In other words, is the New Theatre and similar adjuncts of such drama as too large, or not? Can its now imperfect acoustics be perfected, or not? answers to these questions must await so notable an artist as Jules Guerin, was the event of experience. That they may be answered to the satisfaction both of the New Theatre's directors and of the public must be the fervent hope of every one who takes an intelligent interest ir the stage.

#### IN BROOKLYN THEATRES. The Follies of 1900" at the Montauk

"The Man From Home." F. Ziegfeld, Jr.'s spectacular "revue," The Follies of 1909," with Eva Tanguay are not to remain long with the company, as the star, will be the offering of the The week at the Montauk Theatre. cast will include, besides Miss Tanguay. Bessie Clayton, the dancer; Arthur Deagon, Billie Reeves, who was the origi-"inebriated swell" in "A Night in a London Music Hall": Annabelle Whitford. the originator of the "Gibson Girl" in America; Will Philbrick, William Bonelli, William Schrode, Tom Welsh, Aline Boley, Evelyn Carleton, Rosie Green, Gertie Moyer, Vera Maxwell, Alfred Fromm. vidual player. But excellence of general effect and perfection of detail is what the New Theatre will strive to effect. And so, if Miss Marlowe and Mr. Sothern must go, well—speed the parting star, particularly as his impersonation of Antony is one of the least inspiring things Mr. Sothern has ever done.

Sothern has ever done.

Signor Mealey and the latious Diegon which acts and eighteen scenes, among which acts and eighteen scenes. Signor Mealey and the famous Ziegfeld a children's nursery, a scene in Sunny Spain, "At the North Pole," with a travesty Spain, "At the North Pole, with a travesty on the Cook-Peary controversy; an African jungle in which ex-President Roosevelt is seen taming all sorts of wild beasts; and a finale appropriately called "The Greatest Navy in the World," in which the presentation of a battleship y each State in the Union to Uncle Sam depicted with startling effects.

Manager Williams has made a good selection for this week's offering of his Crescent Stock Company. He will present a complete production of the comedy drama. "The Marriage of Kitty." adapted from the French. Miss Marie Tempest originally starred in the piece in London under the direction of Charles Frohman.

William Hodge in "The Man From New Theatre last Monday evening would Home" will spend the week at the Majestic. be glad to see Mr. A. E. Anson, the Casar The play recently ended an engagement at the Astor Theatre that lasted more than a year.

Irene Franklin will head the programme at the Orpheum for the week, assisted by Burt Green, who is composer of many popular songs. "The Twentieth Century," an elaborately staged musical comedy which is the latest of Jesse Lasky's productions, will have its first presenta-ion in Brooklyn. William Macart and tion in Brooklyn. William Macart and Ethlynne Bradford will also be on hand in the playlet "A Legitimate Holdup." Mike S. Whallen, "The Man from Ireland," will make his Brooklyn début. Mr. and Mrs. Jack McGreery will be seen in a comedy skit and the Ollivetti Troubadours will entertain with popular and dours will entertain with popular and dours will entertain with popular and classical musical selections

The Greenpoint will have among the headliners for next week Howard and North and Beatrice Ingram, who appears n a sketch by Emerson Browne

Severin, the pantomimist, is the feature of this week's bill at the Fulton. Others are Cliff Gordon, Frank Byron in a playlet

John L. Sullivan will make his last public appearance in Brooklyn this week at the when every allowance has been made Gayety Theatre. With Jake Kilrain, his one time foe in the prizering, Sullivan will give a three round exhibition of boxing and also a monologue. The regular performance during the week will be given by the Rialto Rounders.

> What is said to be one of the most pretentious productions in the burlesque field will be on view at the Star Theatre this week when The Merry Whirl company, a new organization, will make its first appearance. Cliff Gordon and Bobby North, vaudeville stars, are the producters. A programme that is different from those presented by combinations of this bind. kind, a two act musical comedy with a well connected story and a well selected

#### Soap and Water for the Face. From the Family Doctor

In cities it is very difficult to keep the face clean, so many particles of coal dust from chimneys float in the air and so much dirt from the streets. The face should be cleansed at once from these mpurities; if not a crop of blackheads will soon be seen.

"somewhat large," held that the objection was not vital and that "we have all STRIFE" WILL BE ACTED ON WEDNESDAY EVENING.

> buth St. Denis in Hinden Dances Begins a Saries of Matinees on Tuesday Faversham's Last Week-Two Courses

Illustrated Lectures Offered The New Theatre will make its third roduction on Wednesday evening, when Strife," a three act play by John Galsworthy, will be presented. The drama entirely different from any the playhouse has yet ....du-e-!, was seen last season in London. It deals with the contest beween capital and labor, but, unlike other plays on this subject, the author holds no brief for either side. Mr. Galsworthy's story deals with the efforts of John Anthony, president of the Ohio River Tin Plate Mills, to end a strike by coercive means. He is opposed by David Roberts chairman of the workmen's committee, who is as strong in his beliefs as Anthony sorts of drama which are suitable to a is in his. Prior to the meeting of these large auditorium The large building is two central figures in the play a compromise has been drafted, but neither Anthony nor Roberts will consider this for a a small portion of the offerings which I moment. Each is bent upon a fight to the believe should be made if the theatre is death. Anthony's son, Edgar, and his daughter, Enid Underwood, sympathize with the strikers, but their influence avails them nothing, and matters progress from bad to worse until the strike leader's wife dies of starvation. Anthony and Roberts are broken men, and the stockolders, who have rebelled all along at their president's attitude, have suffered enormous financial loss. The final curtain shows the acceptance of the agreement which was originally drafted before the action of the play begins. Louis Calvert will play Anthony and Albert Bruning will be the Pavid Roberts. The thirty speaking parts call for the services of most of the members of the New Theatre

Ruth St. Denis, an American girl who hree years ago attracted unusual atention by her exposition of Hindu dances at the Hudson Theatre at matinée per formances, has returned and will begin series of special matinée performances at the Hudson Theatre on Tuesday after noon. Miss St. Denis since her last appearance here has increased her réper toire considerably. Her present engagement will see her in the following: "The Purda," or the Spirit of Incense; "The Street," showing the dance of a snake charmer in the corner of an Indian bazaar; The Palace," or the Nautch dance, such as is given in the court of the Rajah; "The Forest," or the Yogi (Hindu saint) showing by means of dances his meditations and exercises: "The Temple," or "Rahda," a Hindu idol. Matinées will be given on Tuesday, Thursday and Friday afternoons of this week. The following week special performances will be given on Monday, Tuesday and Friday

"Seven Days," the new farce comedy produced for the first time at the Astor Theatre last Wednesday seems, entitled to rank with the most amusing plays of the season. In spite of the fact that the authors are not among the most ex-perienced of playrights, their work runs perienced of playrights, their work along quickly and smoothly and situations are bright and novel. It l would reward their ef-

The announcement that Miss Anglin has purchased a comedy by John Long has no bearing whatsoever on Miss Anglin's run at the Savoy in "Helena Richie," which will not give way to a new production for many months. Following an earlier declaration that Helena Richie will be the last emotional role in which Miss Anglin will appear the purchase of a comedy is in line with the preparations she is making to secure the best obtainable for production at some future time.

The last production of quette's melodious operetta "The Chimes of Normandy" will take place at the of Normandy" will take place at the Irving Place Theatre to-morrow night. On Tuesday evening Gerhart Hauptmann's comedy in four acts, "Der Biberpelz," will have its première. It will be repeated Wednesday evening and at the Saturday matinée. Thursday, Friday and Saturday evenings Johann Strauss's operetta "The Bat" ("Die Fledermaus") will be the bill. .

Dwight L. Elmendorf will open his series of travel lectures at Carnegie Hall to-night with a lecture on Barbary. This will be the first lecture in a course of five new travel talks to be given on successive Sunday evenings and Monday afternoons The many color views and motion pictures to be used in illustrating this subject are the product of Mr. Elmendorf's own camera and brushes.

R. G. Knowles will give a second of his travelaughs at Weber's Theatre this evening. The subject will be "From Scotland to New Zealand," and the motion pictures will be accompanied by one of Mr. Knowles's talks illustrating actual incidents. The Knowles travelaughs will be the Sunday night feature at Weber's for some time to come.

Kyrle Bellew in Alfred Sutro's "The Builder of Bridges" completes the first month of his season at the Hudson Theatre this week. In the character of Edward Thursfield, civil engineer and civil gentleman, Mr. Bellew's finished art appears to advantage. "The Builder of Bridges" is neither Molièresque comedy nor Shake-spearian tragedy, but a straightaway story of a homely domestic drama.

Forbes-Robertson in "The Passing of the Third Floor Back" is probably the most artistic offering of the season. It is a play that appeals to thoughtful persons, and the fact that it has received enthusiastic public support shows that serious dramatic works have not lost their draw-

John Drew as "Inconstant George, which is another name for the witty speaking, flirtatious but lucky starred George Bullin of the newest play by the author of "Love Watches," has settled author of Love Watches," has settled down to enjoy his present season of indefinite length at the Empire Theatre. If attendance and applause are the tests, in this their latest work De Flers and Caillavet have given the American as well as the French stage another most interesting play. Miss Mary Boland has by her hysical and tangents and excited as the control of physical and temperamental aptitude to the rôle of *Micheline* secured an indefinite lease upon the post of leading woman of Mr. Drew's company.

With the general spread of the fact that he second act of "Israel" is a fine specimen of tempestuously vehement acting the Criterion Theatre has become the favorite resort for everybody interested in the realistic drama realistically acted. Miss Constance Collier, the English actress, has been released from her engagements in London until April and continues in her performance of the mother.

"The Dollar Princess" as sung by Valli Valli and Donald Brian at the Knickerbocker Theatre will remain on Broadway indefinitely. The piece is refined and of well bred tone throughout. Charles Fronman makes the definite statement that it has so firmly intrenched itself at the Knickerbocker Theatre that he has abandoned his original plan of following the piece with "The Arcadians."

The popularity of "The Fortune Hunter"

grows at the Gaiety. Winchell Smith's the lapidary; the Macri Village and the pleasant tale so pisinly and honestly told grips the public hard and appeals to a love of fair play honest love and clean ambition. pleasant tale so plainly and honestly told grips the public hard and appeals to a love of fair play, honest love and clean ambition.

"Is Matrimony a Failure?" will soon enter its fifth mon that the Belasco Theatre. and as it continues to draw packed house nightly the New York enagement of the nerry comedy bids fair to endure until the close of the theatrical season.

The last weeks of Frances Starr's en gagement at the Belasco-Stuyvesant eatre are marked by a demand on the box office which would be flattering to a production enjoying the fruits of a first season's popularity rather than a second as is the case of "The Easiest Way."

Bert Williams is appearing at the Majestic Theatre as the chief luminary in the musical play of color entitled "Mr. Lode of Koal." His present offering is every bit as phantastically pleasing as his former ones in which he appeared with his part-ner, George Walker.

"The Harvest Moon," Augustus Thomas's second psychological play, is ncreasing in popular interest as it creases in number of performances at the Garrick Theatre. The vitality and reasonable realism for which "The Harvest Moon" is generally commended arise from the simple fact that Augustus Thomas in his play dramatized incidents taken direct from life.

William Faversham concludes his imited engagement of four weeks in Stephen Phillips's "Herod" at the Lyric Theatre next Saturday night. After fulfilling his contracts in other important filling his contracts in other important cities in the country, such as Boston, Washington, Philadelphia, Pittsburg and Chicago, he will return to play at the Lyric in the spring. It has been said of plays employing hundreds of supernumeraries that there is peril in every whisker, and so it speaks well for Mr. Faversham's skill in making this production that the company was trained so tion, that the company was trained sc carefully that not one absurdity was dis-

Mahel Taliaferro begins the fifth week of her engagement at the Liberty Theatre in Frederic Thompson's production of "Springtime." Booth Tarkington and Harry Leon Wilson have given the dainty star an unusually attractive and winning role in Madeleine, and Miss Taliaferro herself is the personification of youth

"Arsène Lupin." already surpassing it ecord of attendance the careers of "Raf fes" and of "Sherlock Holmes," is hurry ing along toward its fifth month at the Lyceum Theatre, still acted by William Courtenay, Doris Keane, Sidney Herbert and Virginia Hammond, with that blend of intense drams and gayety of comedy that earned the play on its first perfornance so flattering a reputation

Monday evening marks the beginning of the last week of Elsie Ferguson in Channing Pollock's comedy "Such a Little Queen," at the Hackett Theatre. Miss decen, at the Hackett interest. Since ferguson leaves for a tour after having demonstrated to the satisfaction of her manager, Henry B.Haris, that she merited the promotion from the ranks to stel-lar honors. George Arliss in "Septimus" opens at the Hackett on November 22.

At Wallack's Theatre "The Fourth Estate" has been heightened in realistic effect by the actual printing of In the play the paper is newspaper. called the Advance, and it is the sending to press of a story incriminating a corrupt Judge which brings down the curtain. Now, when the audience files out of the theatre newsboys on the street are waiting for them with copies of the Advance, damp from the press.

Walker Whiteside and Zangwill's play 'The Melting Pot" are at the Comedy The dramatic and optimistic story the famous playwright is well told in the quiet and natural style of the principal player and his associates. "The Melting been at the Comedy eleven is booked for the entire season.

"The Climax" continues at Weber's Theatre. Added interest has been called forth by the return of Leona Watson and Effingham Pinto.

This is the last week of John Mason engagement in "The Witching Hour" at the Academy of Music. Mr. Mason still has the support of the original Hackett Theatre company, and competent au-thorities assert that the performance

Charles Frohman will present William Collier in "The Patriot" at the Grand Opera-House for the week. This engagement will mark Collier's final New York appearance in the elever farce. His ipporting company is practically the Broadway.

Frank Daniels in "The Belle of Brittany" had his first performance here at Daly's Theatre last Monday and the production has already given evidence of long distance capabilities. Mr. Daniels has never taken more advantage of every has never taken more advantage of every humorous opportunity. In his support is a strong company which includes Elsa Ryan. Frances Kennedy. Daisy Dumont. Edward Garvie, Frank Rush-worth and George Graham.

Adeline Genee, the dancer, continues to reveal new phases of her marvellous art in Klaw & Erlanger's musical production "The Silver Star" at the New Amsterdam Theatre, where large audiences attest their delight at the varied features of this big

Sam Bernard in "The Girl and the Wizard" at the Casino continues to pread the spirit of clean, wholesome fun spread the spirit of clean, wholesome funtroughout the metropolis. As Herman Schullz, the "wizard," the comedian has given fresh proof of his ability. "The Girl and the Wizard" is a typical Casho show of the new sort.

Raymond Hitchcock in The Man Who Owns Broadway" at the New York Theatre. It is a typical Cohan musical show, full of noise and rapid fire action. Among the players supporting the star are Flora Zabelle, Lora Lieb, Scott Welch and Stanley Forde.

At the West End Theatre "The Rose of Algeria "is the attraction this week. There has been but one material change since the recent run at the Herald Square Theatre, and that is the advent of George Leon Moore in the role of Capt. De Lome. Among the principals continuing are Lillian Herlein, Ethel Green, Anna Wheuton, Edith Ethel MacBride, Eugene Cowles, Ralph Nairn, Maitland Davies, William Gaston and James Diamond.

When "The Chocolate Soldier" left the when the thocolate social in the part of the thocolate social in the part of the thocolate social in t

Lew Fields is keeping "The Midnight Sons" at the Broadway Theatre indefinitely. It is a big spectacular musical show and is played by a company com-posed of several well known actors and

At the Hippodrome "A Trip to Japan, "The Ballet of Jewels" and "Inside the Earth" are a trio of big spectacles. Among the numerous features may be mentioned the Iridescent Cave of Gems, in which is introduced "The Ballet of Jewels," in which hundreds of gorgeously ocstumed coryphées represent every gem known to

Augusta Glose in her pianologue and spoken songs will be the star of the bill at Keith & Proctor's Fifth Avenue Theatre. The young pianiste has changed her re-pertoire entirely. Supplementing her will be found Flo Irwin and company in George Ade's temperance satire "Mrs Beckham's Carouse." Jean Bedini, the comedy juggler, aided by the Arthur, will be on hand. Others the funns bill are Kalmer and Brown, dancers, the Avon Comedy Four; Ed Morton, a singer of the old songs; Hugh Lloyd, a bounding rope specialist, and the Marlo Trio, novelty gymhasts.

The Plaza Music Hall has for its star act this week the Svengali Trio, who thought transference. The Empire City Quartet has been retained for a second week. Felix and Caire have a new skit called "The Little Runaways" a new skit called "The Little Runaways" and Sam Curtis and company have a laughable sketch in "A Session at School." Nelson Jackson, the English pianologist, tells stories and sings in his own original way. Maude Odell, the \$10,000 English prize beauty, will be seen in picturesque poses and Cartmell and Harris in "Nearly an Actress" will provide mirth and melody. Caron and Herbert, acrobatic marvels, and a number of other acts are included number of other acts are included

Annette Kellermann, the swimmer diver and diabolo player, will head the programme at the Colonial this week. "The Australian Mermaid" is a model of charming and graceful physical perfection. Murphy, Nichols and company will be seen in "A School of Acting" and a newcomer will be the English character comedienne Millie Payne. Fred Bond and Fremont Benton will offer their playlet "Handkerchief No. 13," and Ray Cox, the Southern girl, will entertain in her own manner. er own manne

Hammerstein's Victoria Theatre this week features Valeska Suratt in an original one act play, "The Belle of the Boulevard," by Paul M. Potter. Taylor Granville and company will appear in The Star Bout," and Pat Rooney and Marion Bent have a new comedy skit entitled "At the News Stand." Frank Fogerty, the Dublin minstrel; the Nichols Sisters and the Kentucky Belles will Sisters and the Kentucky Belles will be seen for the first time this season. Sadie Jansell in impersonations of well known stage celebrities, Les Brunins, Mile. Liane de Lyle's "Scene in a Billiard Room" and Bennington Brothers, Olym-Room" and Bennington Brothers, Olympian athletes, are other acts announced.

The bill at the American Music Hall this week will be headed by the Four Mortons. This family have a new sketch. Nellie Wallace, England's eccentric comedienne, makes her first American appearance. Fred Karno's London comedy company will present their pantomime burlesque "A Night in the Slums of London." Staley and Birbeck, "Musical Blacksmiths," have a musical act. Willie Hoppe, champion billiard player of the world, will exhibit his skill. The three Richardinis are gymnasts. Billy K. Wells as the "Hebrew Orator" will supply alony of leaves and Toles and supply plenty of laughs and Tyler Burton will do some novelty skating.

The New Bronx Theatre will have Jes Lasky's big musical production "At the Waldorf," with Knute Erickson and a company of twenty-five players, as the headline attraction. Harry Tate's comneadline attraction. Harry Tate's company of comedians will be seen in their satire on automobiling called "Motoring," and a dramatic playlet entitled "The Bandit" will be offered by E. Frederick Hawley and company. The Avon Comedy Four will present a one act skit called "The New School Teacher," and another humorous sketch is that offered by Foy and Clark called "The Spring of Youth." Evans and Lee have a dancing Youth." Evans and Lee have a dancin specialty and several other feature ac are on the programme.

At the Alhambra Theatre George Beban and company will be seen in the one act playlet "The Sign of the Rose." Nells Bergen, the comic opera prima donna, songs, and the Australian mimic and comedian Albert Whelan will offer his specialty. "A Case of Emergency" is the name of a skit in which Charles and No special order is necessary as long as each Fannie Van will appear. novelty act will be offered by maids.

The attraction at the Murray Hill Theatre will be "The Follies of the Moulin Rouge," headed by Charles Howard. is a musical comedy; dealing with life in Paris and New York.

The group "People Talked About" at the Eden Musée has some new additions this week. New subjects are shown on the cinematograph and a special pro-gramme has been arranged by Kapossy's famous Hungarian Band.

THE ROCHESTER MOVEMENT School Buildings Put to New Use by League of Civic Clubs.

The civic club movement in Rochester is a part of the general use of public school buildings as social centres which this city has begun.

Two years ago delegates from eleven organizations, representing more than 50,000 citizens of Rochester, united in the School Extension Committee and asked for an appropriation for equipping one

community; three evenings of each week for the men and boys, two evenings for the women and girls, and one evening for an entertainment, followed by a social hour for all together.

second year was doubled and three buildnge were equipped and opened.

No. 14 school building, where the civic club movement began, is located in a district which more than any other is in poor, people of all sorts, live about it. The movement has extended until there are now seventeen of these civic clubs forming a league. They flourish in every section of the city.

The growth of the civic club move ment has been entirely spontaneous, and has been due primarily to the desire on the part of the people of the various communities to find a common ground

The first men's civic club to be formed was that which uses No. 14 School building for its meetings. Among the officers of that club were a well to do physician, a journeyman printer. a bank of the control of the con of that club were a well to do physician, a journeyman printer, a banker and a labor leader. The officers of one of the women's civic clubs are a negress, two Jewesses, two Catholics, a Unitarian of the four marriages so as to get in the 30 kings and O opened. Jewesses, two Catholics, a Unitarian and a Presbyterian. From the beginning there has been

absolutely no limitation upon freedom of discussion, and the clubs have uniformly shown a desire to have every question fairly presented from both sides. For instance, at the time of the conviction of Gompers, Mitchell and Morrison one of the clubs arranged to have a labor leader present the union position. The following evening was given up to the defence of the action of the court by a leading manufacturer. Each of these men came the other speak, and the audiance.

You lose the 20. The round trip, four kings a discussion, and the 20. The round trip, four kings a cluster. The 20 is always worth 220, as one marriage to always worth 220, as one marriage to always worth 220, as one marriage to salways worth 220, as one marriage to always worth 220, as one marriage to at 150 to 40. H. Says: A wants 120 to win. He gets to the revokes on a spade lead. What is the pena in a four hand game?

The only thing that can be affected by the voke is the score for cards, so the player is lowed to keep his meld, but scores nothing his tricks. In auction if his meld makes great the other speaks, and the audiance. hear the other speak, and the audience for each meeting represented

classes.

The saloon question, the question of direct nominations, woman suffrage, newspaper policy, free text books and many others have been were taken up.

150. When they count A has we and B laz. Who if neither called out, in two hand, neither wins, and they must play on to 1,250 points, as both others have been were taken up.

SCHOOL FOR CARD PLAYERS.

Auction Bridge. J. McM. says: A has bid two clubs and Y calls one heart. B says this is not enough to overcall A and insists that Y shall offer two hearts. Y does so and B doubles. Now it comes round to Z. who pulls his pariner out by bidding three diamonds. Is this correct? It is not stated in what way correctness to ought. If it is meant to ask if it is according to the rules, the answer is yes, because when a player has made a false bid, as Y has, and is to advance it, his partner is barred from bidding at all in that deal unless there is an in-tervening bid or double. When B doubled Y's forced advance he opened the way for Z to come into the bidding again. Either way that the question is meant, that it was correct for Z to or that it was correct for him to pull his partner

out if he could, the decision must be yes.

H. B. Y. says: We are stuck on this point and there is quite a bet on it. Z is playing the two hands and he catches A in a revoke. When he goes to put down the score he says, "I think '150 points will do us," whereupon his partner says, "Don't you think we had better take the tricks and go game?" They argue the matter for a moment and Z concludes to take the tricks and score their value. Now B insists that as they have consulted as to the enfercement of a penalty the penalty cannot be enforced and quotes Law 94. Z contends that the plsy is over and the Y is no longer a dummy and quotes the rule allowing dummy to correct the score.

Law 61 is very clear in saying that dummy shall not assist his partner in claiming or "enforcing" any of she penalties that may arise during the play. The revoke certainly arose during

ing the play. The revoke certainly arose during sion with his partner as to the manner of enfor illegal, so that it would appear

Both are only partly right. The ace is alway led from seven or more in suit, so as to indi the pariner to give up the king at once, if he has it. With less than seven in suit the lead from ace-queen-jack and others is the ace is

L. M. T. says: A and B are opposed to the dealer. A gets in about the middle of the hand and leads the queen of clubs. The dealer does not follow suit. "Did I get that trick!" says A, as he looks at the cards on the table. "Of course you did," says B. "The king fell on the ace the first time clubs were led. Suppose you've forgotten that?" Upon hearing this the dealer calls upon A to lead a heart, on the ground that B has no right to tell A that all his clubs are good. A says B's remark makes no difference as he would go on with the clubs in any case after his queen won. Must he lead a heart?

The law is very clear on the point that if one The law is very clear on the point that if one of the adversaries of the dealer makes any un-

comes under this head.

E. C. P. says: A has a right to demand a tain penalty before the deal is completed. We is the deal complete? B bets it is when the card is dealt. A bets that if there is an erro-the trick score he can correct it up, to the The cases are not the same.

time limit for correcting errors in the trick score is the dealing of the last card in the ensuing deal; in America it is the making of the next declara-tion. In both codes of laws the deal as a deal

Five Hundred. E. M. L. says: In a no trumper, three hand. A leads ace of diamonds. B plays the ten and C takes the trick with the joker and then leads the king of diamonds. Is this correct? No. C must follow suit to the diam cannot trump with the joker while he has one of the suit led, because the joker is a suit by itself in a no trumper.

The old order was clubs, spades, hearts and amonds, but since the bridge players have tak up the game they have found it easier to remembe monds and hearts. It is a pity that there is not some universal order of the suits which could be

T. T. N. V., says: B insists that as the holder of the joker has a right to call it any suit he pleases he may call it the best heart and play it on the ace of hearts, even when he has other hearts in his hand. If this reasoning is not cor-rect, what is the matter with it?

The matter with it is that there is no such rule. is thinking about poker with a joker. There a rule that the holder of the joker may lead t and call for any suit he pleases to be played to it, but that does not make the joker the best of that suit. The suit called for is a discard. When the joker is not led it is a suit by itself will be on hand giving her repertoire of and cannot be played while the holder has the

up any of those laid out for him by his right hand adversary. Some take longer to think over the discard than others, but as no one can play until

Cassino. H. J. G. says: A finds on the table a trey, four, six and deuce. He puts the trey and four together and calls it a seven. At the same time he puts from his hand a deuce on the deuce and six and calls it ten. Can a player make two builds in this manner? A has a seven

No. A must either take in the seven build or he must build the ten and let the four and trey lie. According to the strict rules of the game his adversary could compel him to complete the play on the build he made first, the

Cribbage. W.H.S. says: In a four hand game A, B, G and D are playing in that order. The cards fall; Jack. nine, ace. deuce. A now plays a trey and pegs three holes. B and C both say go. D plays a deuce. Is this a run for him?

No, because the duplicate deuce comes in before we get back to the ace, and duplicates break up runs.

Skat. G. B. B. says: What is the rule for dealing the cards as to number in each round? g the cards as to number in each round? The North American Skat League rule is threeskat-four-three, which means three to each player first, then two to the skat, then four to each player, and finally three to each. It is a misdeal if the skat cards are not laid out in their prop

school building with gymnasium, baths, library, game and reading rooms.

They wanted to keep it open every evening for the use of the people of the side bet?

Dice. J. B. L. says: In a big raffe A has thrown forty-two. B says to A That is no good. I can beat that myself A bets him \$10 that he will not beat forty-two. When it comes to B's turn to cast he gets forty-two. Who wins the side bet? A wins it. Had B bet that he would beat A's throw before A had cast it would have been a standoff but after A has got forty-two B is betting that he will beat an established replayer. Ties do not beat records, but dead heats between persons are ties.

The experiment the first year was regarded as so successful, says a writer in the Independent, that the appropriation the second year was doubled and three buildcan play alone.

Poker. M. B. says: A is about to draw one card for a flush. B is going to draw two cards for a flush. If they want to bet on their chances, what odds should A give B? trict which more than any other is in the midground of the social life in Rochester. Natives and foreigners, wealthy and the simple odds against filling a four card flush as against those of filling a three card flush, commonly called a monkey. The odds against the one card draw are 38 to 9; the odds against the two card draw are 23 to 1. If we multiple our 23 by 9, so as to make the one chance equal the other in expression, we have 23 × 9 = 207 to 38 as the odds A should lay against B.

A. S. says: Six are playing. During the deal E says "Hold on! Misdeai!" The dealer stops and counts the cards so far given out, finding D with five and E with three, all the others having four each. No one has looked at a card. Is it a misdeal or not:

and 60 queens?
You lose the 20. The round trip, four kings and queens, is always worth 220, as one marriage is lost. Add the 150 for the trump sequence, which is always worth that, and you get the 370. If diamonds are trumps 40 more, or 410.

in a four hand game?

The only thing that can be affected by the revoke is the score for cards, so the player is allowed to keep his meld, but scores nothing for his tricks. In auction if his meld makes good his bid he cannot be set back; otherwise he can.

H. L. W. says: We are playing to count the tearest to ten as 1, so that 94 will be 90 and 96 will be 100. Near the end A wants 100 and B wants nearest to ten as 1, so that 94 will be 90 and be 100. Near the end A wants 100 and B 150. When they count A has 98 and B 152. wins?

## PRIZE RING WEALTH FATAL

WILLUS BRITT'S SAD END DUE TO EASY MONEY.

Same Old Story That Has Involved the

Lives of Many Fighting Men-Big Expenses and High Living of the Average Modern Pugilist Work Harm.

The sad death of Willus Britt, Stanley Ketchel's young manager, was partly due to sudden wealth easily acquired Britt, always a soldier of fortune, brought Ketchel East last spring and arranged two battles with Philadelphia Jack O'Brien which netted about \$25,000. Of this amount the reckless young manager received nearly a third and with it he proceeded to cut a wide swath. Nothing was too good for him. Late suppers with an abundance of wine, automobiles, fine clothes and other luxuries soon put a crimp in the bank roll, and when Ketche failed to knock Papke out inside of twenty rounds Britt lost \$2,500 in wagers-all that was left. Britt borrowed more money and bet every dollar of it on Ketchel to beat Jack Johnson. When the big negro won by a knockout Britt was penniless, his vision of a great fortune was gone and his heart was broken. It was the same old story. Squandered wealth earned in pugilism proved to be a fatal weakness. It has often been said that no persons

supported by the public live in such reckless luxury as star pugilists and their closest associates. A great fighter may reign only for a few years at the head of his class, but during that period he is generally a high roller and goes the route. He has a far more rugged constitution than the rich man's son who was never meant for hard work, for he is compelled to undergo a course of training for a strenuous battle every now and then which provides temporarily renewed physical endurance.

"If the ordinary man lived like som of these pugilists," said a veteran trained the other day, "he'd be a physical wreck in less than a year. A majority of these fighters, however, do a certain amount of daily exercise to keep their weight down and in that way they do not feel the effects of a spree.

"If the wise pugilist gets a heavy cold what does he do? Retire to bed like most men? Not much. He dons a heavy sweater and goes out for a run on the road. He simply sweats it out if he can, and if he can t, why he is then forced to seek medical aid like an ordinary individual. That seldom proves to be the case, how-That seldom proves to be the case, how-ever, for open air exercise and cold baths

ever, for open air exercise and cold baths generally do the work.

"This was the way Fitzsimmons and Tommy Ryan doctored themselves, and they kept themselves in excellent condition for many years. Fitz never indulged in a night of merriment that he didn't hop out of bed early the next morning and take a hard run to open the pores. Other star fighters like John L. Sullivan and Jack McAuliffe didn't go to such trouble and were soon too fat to accomplish anything in the ring. If they caught a cold they went to a Turkish bath, where they could rest in solid comfort. where they could rest in solid comfort.
"Sullivan was one of the most luxuri

where they could rest in solid comfort.

"Sullivan was one of the most luxurious of the ropes. He lived like a prince and never allowed theatrical engagements or fights to disturb his repose. He drank, ate and slumbered when he felt like it. What was the result? From a rawboned, muscular young giant he became a ponderous elephant, prematurely old, weighing more than 335 pounds. His kidneys and liver went back on him and his physician ordered him to cut out liquor entirely or die, so John swore off and hasn't touched a drop since.

"In high life Sullivan was a wonder. I've seen him in the old days get away

"In high life Sullivan was a wonder. I've seen him in the old days get away with a quart of whiskey at a sitting. But he never neglected his appetite for rich food, and in that way he counteracted the effect of strong drink. Sullivan got money so easily that he did not know the value of it. He couldn't spend it fast enough, and he probably ran through more than a million before he settled down and began to save.

"A modern ring champion can spend money too. It comes easy and goes the same way. He generally has a staff

the same way. He generally has a stand of attendants that costs a heap. First comes his business manager, a person who can talk glibly, issue challenges, be on the alert in making matches and knows how to get space in the newspapers. Then there is the press agent, who must invent fairy tales concerning the alleged adventures of the pug. Then there must be an advance agent and a sparring partner who can take a walloping with good nature.

"In addition to this retinue some champions have a staff of handlers, rubbers, cooks and admirers who try to act the part of entertainers. It's no easy matter to keep a fighter in good humor when he's in training, and those who can do it are usually worth something.

"The daily life of the average champion when out of training is a life of pleasure and luxury. He seldom arises before noon. Then after a bath and rubdown the barber gets him fit to sit down to breakfast. If he knows anything at all he orders an elaborate meal and gets special rates at the hotel, where he is regarded as an attraction.

"Jeffries, Johnson, Ketchel and Nelson, who like to have the best, own automobiles and use them incessantly. They know how to live well and when out of training they do not keep down expenses. None of them at times will draw the line of attendants that costs a heap.

ing they do not keep down expenses. None of them at times will draw the line on late suppers and outings with sporty friends. Johnson in particular is fond of blowing in his coin like a nabob, and he spends it as fast as he gets it. Ketchel has got away with practically all of

of blowing in his coin like a nabob, and he spends it as fast as he gets it. Ketchel has got away with practically all of his ring earnings, but Nelson and Jeff have saved something.

"Is it any wonder that some of the pugilistic stars and their associates fall by the wayside when at the pinnacle of fame? The many temptations to which they are continually subjected soon weaken their vitality and they finally go down before a knockout blow administered by some younger aspirant for fame and fortune.

"What would some of the old time fighters say if they could come to life and see the way these modern pugilists carry on? What would they think of \$50,000 purses with big gloves? The old fellows had a very hard and simple life compared with that of the new comers. In former years they were glad to be able to eat the plainest food, wear the cheapest kind of clothes and live in the humblest places. They had no automobiles, no retinues, no money to squander, no theatrical engagements, no big purses and their dissipation was limited. A fighter with hig money is no big purses and their dissipation was limited. A fighter with big money is often to be pitied, and so are his closest friends who help him, to spend it. Pocslittle Britt was ruined by a life of luxur, and excesses, which was due to the easy coin he derived from the fistic game." and excesses, which was due to the coin he derived from the fistic game.

SPECIAL NOTICES.

### **Easy Fat Reduction** When buttermilk and gymnastics were

people preferred to stay fat-dreading the emedy worse than the disease. \( \)
Now these two grim lions on the road to slimness have been overcome and the loss of 20 to 50 pounds has become a very safe and pleasant affair. You can eat and drink and be merry and lazy and still lose is to 16 ounces of useless fat daily. Folks with double chins and stout abdomens can lose them in a month and yet not strain, bother or deny themselves a single blessed thing. It does not cost much, either-any thing. It does not cost much, either—any druggist will fix you up—and there is no wairing; results begin when you do.

Take a teaspoonful after each meal and at bedtime of this simple, harmless mixture: % oz. Marmola, % oz. Fluid Extract Cascara Aromatic, and 3% oz. Peppermint Water, and you will strip off evenly, without wrinkling, all the useless fat that now annoys and punishes you.